ALL THAT
you
ARE

CHAPTER BREAK

HEY FRIENDS!

I'M USING THIS CHAPTER BREAK TO GIVE
YOU A LOOK BEHIND THE SCEEEEEEENES.

I HAVE NO IDEA HOW MANY PEOPLE WILL ACTUALLY
BE INTERESTED IN THIS SO I WON'T GO INTO
TOO MUCH DETAIL.

HOPEFULLY YOU'LL ENJOY LEARNING
A TINY BIT OF MY EVER CHANGING PROCESS!

IT'S WORTH NOTING THAT THIS IS JUST THE WAY I DO THINGS.

THIS ISN'T REALLY A *TUTORIAL* OR *GUIDE*. A LOT OF THE CHOICES I MAKE ARE DETERMINED BY TIME AND AS SUCH ARE FAR FROM *IDEAL*. IF YOU HAVE THE TIME, YOU SHOULD PROBABLY DO THINGS DIFFERENTLY.

YOU HAVE BEEN *WAAAAAARNED!*

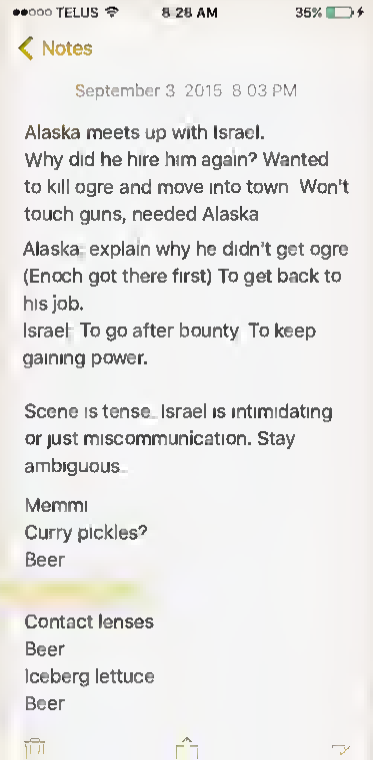
PHASE ONE

PLANNING

STORY NOTES

I START BY MAKING
FAIRLY VAGUE NOTES ON MY PHONE
ABOUT WHAT SHOULD HAPPEN IN THE EPISODE.

HERE'S AN EXAMPLE.


●●○○○ TELUS
8:28 AM
35%
Notes
September 3, 2015, 8:03 PM
Alaska meets up with Israel.
Why did he hire him again? Wanted to kill ogre and move into town. Won't touch guns, needed Alaska
Alaska: explain why he didn't get ogre (Enoch got there first) To get back to his job.
Israel: To go after bounty. To keep gaining power.
Scene is tense. Israel is intimidating or just miscommunication. Stay ambiguous.
Memmi
Curry pickles?
Beer
Contact lenses
Beer
Iceberg lettuce
Beer

OOPS,
A GIRL'S NUMBER.

HOW DID *THAT* GET THERE? HOW *EMBARRASSING!*

I USUALLY BEGIN BY ASKING MYSELF A QUESTION OR TWO TO GET THINGS ROLLING.

NEXT I LIST EACH SIGNIFICANT CHARACTERS *WANTS AND NEEDS*. IT SEEMS KINDA DUMB, BUT REMINDING YOURSELF OF CHARACTER MOTIVATION IS IMPORTANT. IT'S LIKE REMINDING YOURSELF OF YOUR STORY OR CHAPTER *THEMES*. YOU NEED TO DO IT MORE OFTEN THAN YOU'D EXPECT.

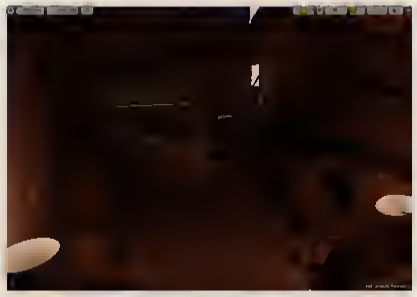
FINALLY I TRAIL OFF INTO A SHOPPING LIST WHICH BIZARRELY LISTS *BEER* THREE TIMES. I GUESS I WAS REALLY STRESSED.

OKAY, *FINE*. IT'S ACTUALLY THE NUMBER OF A *PIZZA DELIVERY* PLACE...

THREEE DEEEEEEE! (3D)

IF I HAVE TIME (I NEVER *REALLY* DO) I TRY TO BUILD PARTS OF EACH SCENE IN *3D*.

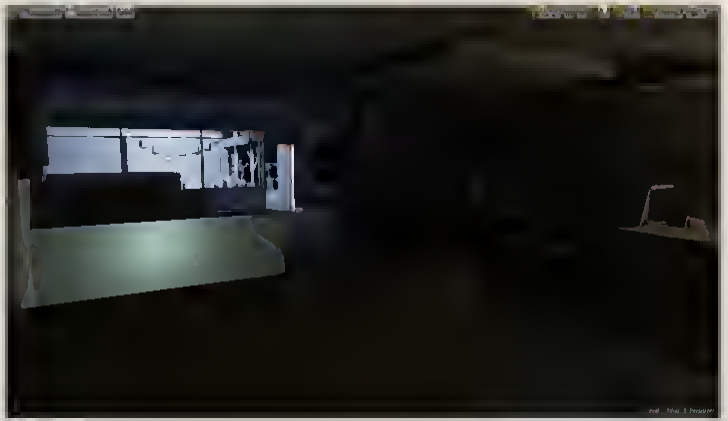
THIS IS PRETTY COMMON IN COMIC CREATION THOUGH I HAVE NO IDEA OF HOW OTHER ARTIST ACTUALLY TO DO IT.



NEVER HAVING USED 3D SOFTWARE BEFORE, I LOOKED FOR A REALLY SIMPLE PROGRAM TO TRY.

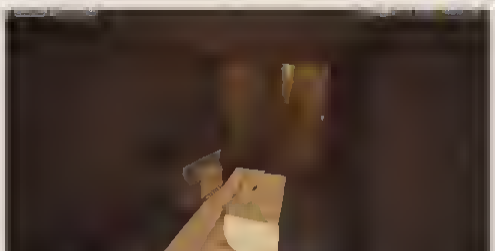
TURNS OUT MOST GAME CREATION SOFTWARE IS RELATIVELY SIMPLE TO JUMP STRAIGHT INTO WITHOUT INSTRUCTION OR TUTORIALS.

I MOSTLY JUST USE CUBES AND CYLINDERS TO CREATE THESE.

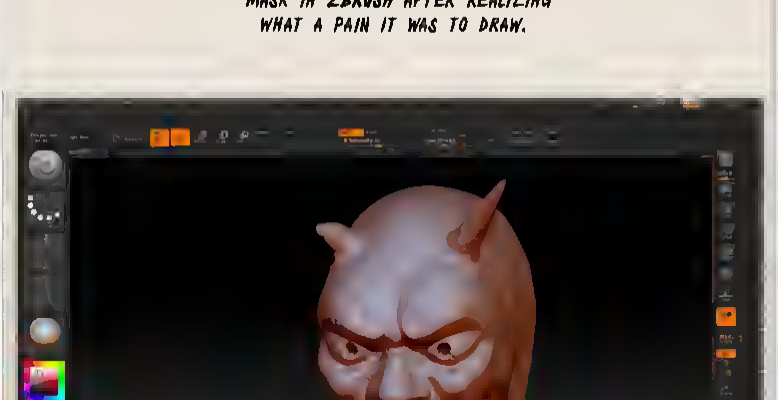


AS MUCH AS POSSIBLE I LIKE MY SCENES TO HAVE LOGICAL GEOMETRY. IT HELPS TO MAKE SPACES FEEL MORE REAL.

THIS PROCESS DOES TAKE A WHILE, BUT IT SAVES ME A LOT OF TIME WHEN I START DRAWING LINES.



I ALSO SCULPTED THE OGRE'S MASK IN ZBRUSH AFTER REALIZING WHAT A PAIN IT WAS TO DRAW.



THUMBNAILS

I DON'T REALLY DO THUMBNAILS.

IT'S TERRIBLE...
THUMBNAILS ARE INTEGRAL TO FIGURING OUT COMPOSITION AND FLOW. BECAUSE I END UP SCRAPPING ABOUT 30% OF EVERY EPISODE, THUMB-NAILING PANELS THAT WILL ULTIMATELY GET TOSSED WOULD BE A BIT OF A WASTE.

I'M GOING TO CHANGE THE WAY
I DO THINGS THOUGH.
I WILL CHANGE.

YOU WONT CHANGE.

25 YEARS BEING THE SAME PERSON, YOU'LL NEVER CHANGE.

SHUT UP AND GO AWAY,
I'M DOING A TUTORIAL.

I THOUGHT YOU SAID THIS WASN'T A TUTORIAL.

SHUT UP!

REALLY USEFUL TIP #1

VOICES IN YOUR HEAD GROWING UNBEARABLY INCESSANT?
STARTING TO DREAM LONGINGLY OF THE VOID?

TRY CRACKING YOURSELF ONE ACROSS THE NOGGIN.
THEY'LL SHUT UP FOR A MOMENT...
ONLY FOR A MOMENT.

PHASE TWO

LINES

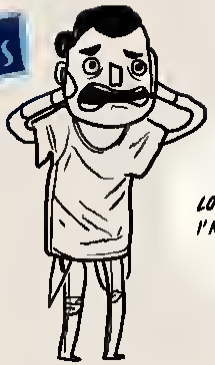
PROGRAMS

I USE A PROGRAM CALLED
CLIP STUDIO EX (MANGA STUDIO)
FOR MY LINES.

THIS IS THE BEST PROGRAM FOR
DOING LINE ART. MOSTLY BECAUSE OF HOW IT
MANAGES LINE STABILIZATION.

I USED TO USE PHOTOSHOP, BUT IT DOESN'T
HAVE ANY STABILIZATION AND I HAVE
PRETTY SHAKY HANDS.

MY SMOOTH SKIN? HEHEH, GUESS I WAS JUST BORN THIS WAY I MEAH, WHATCANISAY.

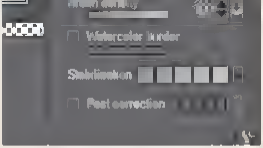


DOH'T LOOK AT ME, I'M HIDEOUS!

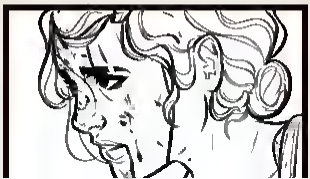
BRUSHES

I ONLY USE ONE BRUSH CALLED... CLEAN THIN. I CAN'T REMEMBER IF IT'S A DEFAULT BRUSH, ONE I MADE, OR ONE I'VE PURCHASED. IT'S AWESOME THOUGH.

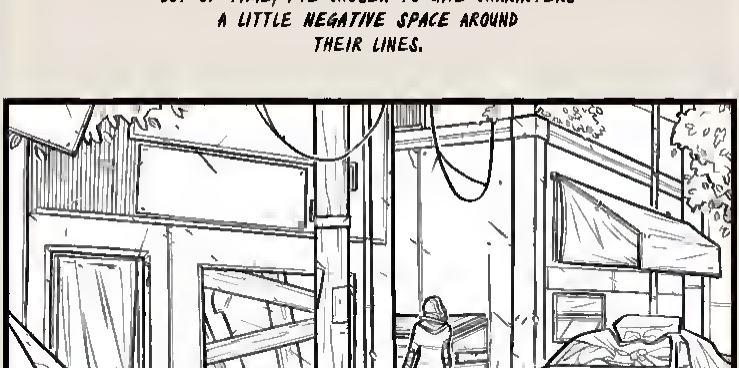
WITH THIS BRUSH I'M ABLE TO GET A GOOD AMOUNT OF WIDTH VARIATION AS WELL AS TEXTURE FOR THINGS LIKE HAIR.



THE STYLE I'VE FALLEN INTO
HAS FAIRLY CONSISTENT LINE WEIGHT
WITH THE EDGES OF OBJECTS AND CHARACTERS
BEING A LITTLE THICKER THAN INSIDE
DETAIL LINES.



GETTING CHARACTERS TO POP FROM BACKGROUNDS IS USUALLY ACHIEVED THROUGH INTELLIGENT *LIGHTING*, BUT NOT HAVING A LOT OF TIME, I'VE CHOSEN TO GIVE CHARACTERS A LITTLE *NEGATIVE SPACE* AROUND THEIR LINES.



IN THIS SPACE I (SOMETIMES)

PUT A THIN, OFF WHITE OUTLINE WHICH IS SET TO COMBINE MODE HARD LIGHT.

EXCUSE! I WENT TO ART SCHOOL AND THIS OUTLINE METHOD SEEMS SHAMEFUL.
YOU DROPPED OUT OF ART SCHOOL BECAUSE YOU WERE A PERFECTION DEPENDANT WAD.

THE FINAL THING I DO WITH THE LINES IS DUPLICATE THE WHOLE LAYER AND GAUSSIAN BLUR IT. I SET THIS BLURRY LAYER TO OVERLAY AND DROP THE OPACITY TO 30%.

REAL USEFUL TIP #2

BEEN WORKING FOR A COUPLE DAYS STRAIGHT?
THAT LUMPY MATTRESS CALLING YOUR NAME?

TRY INCENTIVISING NECESSARY BODILY FUNCTIONS.

ONE OF MY PERSONAL FAVORITES:
I CAN ONLY PEE TODAY IF I FINISH 12 PANELS
IN THE NEXT 15 HOURS.

PHASE THREE

COLORS

MY COLORING STARTS OFF WITH A SIMPLE FLAT LAYER.

I DON'T USE CHANNELS TO ORGANIZE MY FLATS BECAUSE I TRY TO KEEP FLATTING EACH PANEL UNDER 10 MINUTES.

WHEN CHOOSING COLORS, I AIM FOR A CONSTANT NEUTRAL LIT TONE THAT IS PERSISTENT BETWEEN EPISODES. WHAT I MEAN IS, ALASKA DOWN IN THE SEWERS HAS THE SAME FLAT COLORS AS ALASKA IN A MIDDAY SNOW SCENE.

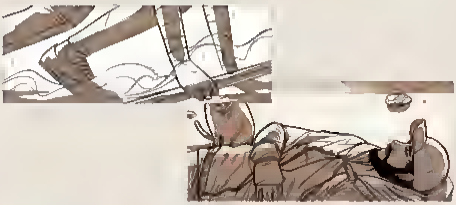
HIGHLIGHTS
HARD LIGHT

SHADOWS
MULTIPLY

NEXT I ADD SOME REALLY ROUGH DETAILS. THERE ISN'T TIME TO GET FANCY WITH IT SO I JUST WHACK SOME HIGHLIGHTS AND SHADOWS IN THERE.

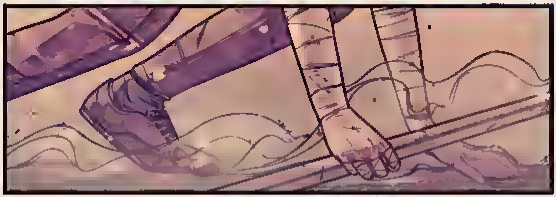
THE MAIN LIGHTING COMES FROM A SINGLE *MULTIPLY LAYER.*

THE OPACITY DEPENDS ON HOW BRIGHT THE SCENE IS.



THE FINAL STEP IS TO ADD "FILTERS" OVER THE TOP. A FOLDER CONTAINING DIFFERENT ADJUSTMENT LAYERS HELPS TO BALANCE THE COLORS AND PULL THEM TOGETHER INTO A MORE UNIFIED MOOD.

THESE FILTERS ARE REALLY EASY TO MAKE BY COMBINING CURVES, SATURATION, AND VIGNETTE LAYERS.



OH, I ALSO MOTION BLURRED SOME BLOBS TO MAKE FALLING SNOW IN THIS SCENE.

IT'S IMPORTANT TO KEEP YOUR LAYERS ORGANIZED DURING THIS PHASE. THOUGH I'VE MADE THE COLORING EFFECTS SEEM PRETTY SIMPLE ABOVE, BY THIS POINT I OFTEN HAVE A COUPLE HUNDRED

DIFFERENT LAYERS.

NAMING YOUR LAYERS AND FOLDERS CLEARLY KEEPS THINGS FROM GETTING LOST.

YOU CAN SEE I'VE FAILED HORRIBLY ON THIS EPISODE.

SCHAPS...

SHOW FLIGG?

A WEIRD RANDOM FOLDER WITH A WHEEL OF TIME REFERENCE?!

REALLY USEFUL TIP #3

GNAWING HUNGER CLAWING AT YER INNARDS? HAVEN'T EATEN IN DAYS BUT YOU'VE GOT NO TIME?

TRY EATING ONCE EVERY TWO TO THREE DAYS FOR 5 YEARS. BEFORE YOU KNOW IT, YOUR BODY WILL HAVE ADJUSTED AND YOU'LL EASILY BE ABLE TO GO WITHOUT SUSTENANCE FOR A WEEK. HELLO CRUNCH TIME!

PHASE FOUR

WRITING

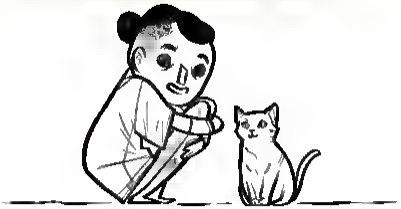
YOU'RE TEN HOURS PAST YOUR FREAKING DEADLINE!
YOU'RE FILE CRASHED 10 TIMES AND YOU LOST OVER 12 HOURS OF WORK.
JUST WRITE SOMETHING, ANYTHING!
WORDS... YEAH--T-THATS IT... WRITE WORDS.!

THE

END!

I HOPE THAT WASN'T *TOO* BORING.
IF ANYONE IS INTERESTED IN STUFF I
DIDN'T COVER, MAYBE PUT IT IN THE COMMENTS.

I CAN DO SOMETHING LIKE THIS AGAIN,
OR MAYBE A Q&A IN THE FUTURE.



I KNOW I DON'T REALLY RESPOND TO
MANY COMMENTS, BUT I WANT ALL OF YOU TO KNOW
THAT I *REALLY VALUE* YOUR KIND WORDS.
AS I'M SURE IS EVIDENCED BY THE ABOVE...*GUFF*,
MY MENTAL HEALTH IS SUSPECT. YOUR KINDNESS
AND SUPPORT MEAN A LOT TO ME.

THANKS SO MUCH TO EVERY ONE OF YOU
FOR BEING *AWESOME* AND STICKING WITH ME.

I'LL BE BACK *NEXT WEEK* WITH THE

START OF A NEW CHAPTER!

ACTUALLY USEFUL TIP

DON'T USE ANY OF THE "*REALLY USEFUL*" TIPS ABOVE. I'VE TRIED THEM AND THEY ARE ALL *TERRIBLE*.

IF YOU'RE STRUGGLING WITH ANY MENTAL HEALTH PROBLEMS, THERE ARE *A LOT* OF PEOPLE WHO WANT TO HELP YOU. REACH OUT A TALK TO SOMEONE TODAY!